The University of Alberta Department of Music presents:

Music at Convocation Hall

Kilburn Memorial Concert

Brian Bowman, euphonium

with

Janet Scott Hoyt, piano

The University of Alberta Symphonic Wind Ensemble

Friday, October 16, 2009 at 8:00 pm

Convocation Hall, Arts Building

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Overture to *Candide* (1955-56) — Leonard Bernstein (1918–1990)

University of Alberta Symphonic Wind Ensemble

Aria con Variazioni (1733) — George Fredric Handel (1685–1759)

The Holy Well (1997) — Peter Graham (b. 1958)

Brian Bowman, euphonium
Janet Scott Hoyt, piano

Fantasy Variations (1990) — Yasuhide Ito (b. 1960)

Intermission

Lincolnshire Posy (1937) — Percy Grainger (1882–1961)

University of Alberta Symphonic Wind Ensemble

The Flower Song from *Carmen* (1875) — Georges Bizet (1838 - 1875)

The Yellow Rose of Texas Variations — Lewis J Buckley (b. 1948)

Serenade from *The Student Prince* — Sigmund Romberg (1887 – 1951)

Brian Bowman, euphonium

Program Notes

Leonard Bernstein (1918 – 1990) was a major and charismatic figure in modern classical music and the Broadway musical theatre. He was also a conductor, composer, pianist, author and lecturer. A son of immigrant Russian Jews, Bernstein started to play the piano at the age of 10. In his teens he showed an early interest in the theatre, organizing productions such as *The Mikado*, and an unconventional adaptation of *Carmen*, in which he played the title role. Determined to make a career in music, Bernstein studied music at Harvard, then at the Curtis Institute in Philadelphia with Fritz Reiner and Randall Thompson, and finally with Serge Koussevitsky at Tanglewood. He was inspired by Aaron Copland to write his first symphony, Jeremiah. While he was an apprentice with the New York Philharmonic, Bernstein stole the show at a 1943 concert of the New York Philharmonic when asked to fill in for Bruno Walter, who had become ill. Bernstein became an overnight sensation and was propelled into the spotlight as a conductor and a composer. Bernstein is most famous for his Broadway works: *Fancy Free/On the Town*, *Peter Pan, Wonderful Town, Candide,* and especially *West Side Story*. Bernstein also had a celebrated classical career which ran parallel to his work in the popular field. He composed three symphonies, a full-length opera, and several choral works. He was musical director of the New York Philharmonic from 1958-69, conducted most of the world's premier orchestras, and recorded many of the major classical works.

Candide was Leonard Bernstein's third Broadway musical. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "And let us try before we die/To make some sense of life./We're neither pure nor wise nor good;/We'll do the best we know." The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty. This arrangement for wind band is by Clare Grundman, and is considered one of the top pieces in the literature for its effective scoring, eradication of the sense of a regular downbeat, and jovial melodies.

George Fredric Handel (1685 – 1759) is consistently acknowledged as one of the greatest composers of the Baroque era. He contributed to every musical genre current in his time, both vocal and instrumental. His operas are considered to be the finest (though not the most typical) of their kind. In his later years his commitment to large-scale vocal works, usually with a strong dramatic element, found a more individual outlet in English oratorio, a genre that he invented and established. Handel was born in Halle, Germany. He studied organ and harpsichord, as well as composition techniques of the time. He moved to Hamburg in 1704 to play the violin and harpsichord with the opera. While there, he composed his first operas. In 1708, Handel was invited to Italy under the patronage of the Medici brothers. As opera was temporarily banned in Italy at that time, Handel began composing cantatas and other sacred works. Once the ban was lifted, he composed his first all Italian language operas. *Agrippina* became one of his most successful. From Italy, Handel moved to London where he enjoyed the patronage of wealthy aristocrats and the monarchy. Over the course of his life, Handel composed forty-two operas; twenty-nine oratorios; more than one hundred-twenty cantatas, trios and duets; numerous arias; chamber music; a large number of ecumenical pieces; odes and serenatas;

and sixteen organ concerti and keyboard suites. Handel's most famous compositions include: *Music for the Royal Fireworks, The Messiah, Water Music, Chandos Anthems,* and *Zadok the Priest,* which has been performed at every British coronation ceremony since its composition.

Aria Con Varizioni (1733) is from the fifth suite for harpsichord. This transcription is by Bernard Fitzgerald, a leading transcriber of classical music to modern wind instruments.

Peter Graham (b. 1958) is one of the leading composers for brass band. After his education at the University of Edinburgh, he undertook postgraduate studies with Edward Gregson at Goldsmiths College, University of London. He holds a PhD in composition.
From 1983 until 1986 he was resident in New York City, USA, where he worked as a freelance composer/arranger and as a publications editor with the S.A. Music Bureau. Since his return to the U.K. he has worked regularly as an arranger for BBC Television and Radio and has specialized in composition for the British style brass band. Since the publication of Dimensions (1983), a recording of which can be seen here, he has carved out a niche as an outstanding arranger for brass bands, and a leading figure amongst contemporary band composers. His original compositions, which include *The Essence of Time, Montage, On Alderley Edge* and *Journey to the Center of the Earth,* are performed worldwide and have been selected as test-pieces for National Championships in Australia, New Zealand, North America and across Europe. His music for wind and concert band has been recorded and performed by many of the world's leading ensembles, including the Tokyo Kosei Wind Orchestra and the Royal Norwegian Navy Band. *Harrison's Dream,* commissioned by the United States Air Force Band, Washington D.C., won the 2002 American Bandmasters Association Ostwald Award for composition. Commissioned by BMG/RCA Red Label to arrange and compose an album of xylophone music for virtuoso Evelyn Glennie, the resulting recording was nominated as Best Classical Crossover Album at the 1999 Grammy Awards held in Los Angeles.

The Holy Well (1997) is the main theme from the brass band test-piece, *On Alderley Edge.* Alderley Edge consists of a prominent ridge of land with a small village nestled against its western flank. Thousands of people visit the Edge each year having been drawn by its legends and history. Alderley Edge is located in the English county of Cheshire. The Holy Well is one of the landmarks on the Edge, a very ancient site. The well actually consists of a main rectangular well and a smaller wedge-shaped well. People used to drink the water from this well, as they believed it was a cure for barrenness. It was a custom to drop pins into the well when walking past. *On Alderley Edge* was used at the National Brass Band Championships in 1997. Riki McDonnell commissioned the solo setting of this melody for euphonium. The arching melody demonstrates the lyrical art and control of the soloist.

Yasuhide Ito (b. 1960) was born in Japan, where he has lived, studied and worked for his entire musical career. He graduated at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) in 1986. He received first prize at the Shizuoka Music Competition (Piano), third prize of the Japan Music Competition (Composition), and the Academy prize of the Band Masters Academic Society of Japan. As a composer, he is well known for more than 60 band works, including the famous ***Gloriosa*** and **Festal *Scenes***. Many of his works for chamber music, with wind instruments, have been published and performed throughout the world. Recently he has dedicated his talents to vocal music composition and has written over 130 works. His first opera, ***Mr. Cinderella,*** was premiered in 2001 and received high acclaim and made a great impact among followers of Japanese Opera. Besides his career as a composer, he is also a well-known pianist, and has co-starred with many leading players including Trevor Wye, William Bennett, Steven Mead, Brian Bowman, Miura Toru and Sugawa Nobuya. As a

conductor, he has performed with many bands, including the Tokyo Kosei Wind Orchestra, in their 'Asian Concert Tour 2002', on behalf of maestro Frederic Fennell.

Fantasy Variations (1990) Ito composed his *Fantasy Variations for Euphonium and Wind Band* in 1990 for the Japanese euphonium guru, Toru Miura. Cast as a theme and variations solo, this piece combines wonderful Japanese flavor with superb wit and an inventive nature. Unlike normal variation solos, Ito begins the work with two variations, before presenting the broad expansive theme. The composition closes with a fugue and finale with great power and energy.

Percy Aldridge Grainger (1882–1961) was born in Australia, where he was educated at home under the guidance of his mother, Rose. She instilled in him a love of the arts and an heroic outlook on life, reinforced by his study of Classical legends and Icelandic sagas. He also received occasional tutorials in languages, art, drama, elocution and the piano. In 1894, funds were raised to support further musical training in Frankfurt, where he studied at the Hoch Conservatory. There he formed lifelong friendships with Cyril Scott, Henry Balfour Gardiner and Roger Quilter, who, with Norman O'Neill, became known as the Frankfurt Group. During these years he was strongly influenced by the writings of Rudyard Kipling (he would compose many Kipling settings, 1898–1956) and Walt Whitman, whose poetry greatly affected his attitude toward life. In 1901, Grainger moved to London, where he slowly established a career as a concert pianist and private teacher. During this period, he also collected, transcribed and arranged English folksongs, and was one of the earliest collectors to use the phonograph (from 1906). He came to know Grieg and Delius personally, composers whose music he championed for the rest of his life. The first public concert devoted entirely to his music took place in London in 1912. Popular works of the pre-war years included *Molly on the Shore* (1907), *Shepherd's Hey* (1908–13) and *Handel in the Strand* (1911–12). With the onset of war, Grainger moved to the USA where he rapidly transcended his London status both as a pianist and as a composer. He entered into lucrative contracts with the Duo-Art Company for piano rolls and with Columbia for gramophone recordings. From 1917 to 1919 he served in the US Army, first playing the oboe and soprano saxophone and later working as a band instructor. *Country Gardens*, a piano setting of a Morris dance tune, was completed during his Army years; it became his best-known composition soon after its publication in 1919.

The highly publicized suicide of his mother, who leapt to her death from a New York skyscraper in April 1922, caused Grainger to re-evaluate his life. For a number of years he eschewed a year-round concert career and sought, during repeated visits to Europe and Australia, to rekindle the passions and friendships of his earlier life. In 1926, while aboard ship crossing the Pacific, he met the Swede Ella Ström, whom he married two years later during a Hollywood Bowl concert featuring the première of his *To a Nordic Princess* (1927–28).

Percy Grainger is as famous for his compositions as he is fro his lifestyle and political views. On 7 October 1911 Grainger wrote to his mother, 'I hardly ever think of ought else but sex, race, athletics, speech and art'. These five areas were the foundation of Grainger's self-defined 'all-roundedness'. As early as childhood, he lamented the Norman contamination of Anglo-Saxon British stock; from the 1920s he became an increasingly strident advocate of Nordic racial (and artistic) superiority. His athleticism was popularized through many long hikes and on-stage antics, as well as through his avowedly muscular approach to piano technique. A consequence of his racial beliefs was his love of northern European languages – in particular, Danish, Swedish and Icelandic – and a desire to purge English of Mediterranean, particularly Latin, influences through the creation of a pure 'blue-eyed', or 'Nordic' English. This is demonstrated by all musical directions and indications in Grainger's compositions being entirely in English.

During the 1930s Grainger increasingly assumed the role of educator. His growing interest in amateur performances led to a greater involvement with school, college and community ensembles, for which he scored his own music and that of his friends. His frequent work with bands culminated in his setting of *Lincolnshire Posy* (1937), a work written specifically for the wind band that he described as a 'bunch of musical wildflowers'.

Lincolnshire Posy was conceived and scored for wind band early in 1937. It was commissioned by the American Bandmasters Association and premiered at their convention with Grainger conducting. It is in six movements, all based on folk songs collected by Grainger in the years 1905-1906, with the help of the phonograph, from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom he collected the songs. Grainger writes, "each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." Since its premiere, it has been recognized as a cornerstone of the wind band repertory.

Georges Bizet (1838 - 1875). Bizet was registered with the legal name Alexandre César Léopold Bizet, but was baptised in 1840 with the first name Georges, and has always known thereafter as Georges Bizet. His father was an amateur singer and composer, and his mother was the sister of the famous singing teacher François Delsarte. He entered the Paris Conservatory of Music in 1848, shortly before his tenth birthday.

His first symphony, the *Symphony in C Major*, was written in November 1855, when he was just seventeen, evidently as a student assignment. It was unknown to the world until 1933, when it was discovered in the archives of the Paris Conservatory library. Upon its first performance in 1935, it was immediately hailed as a junior masterwork and a welcome addition to the early Romantic period repertoire. In 1857, a setting of the one-act operetta *Le docteur Miracle* won him a share in a prize offered by Jacques Offenbach. He also won the music composition scholarship of the Prix de Rome, the conditions of which required him to study in Rome for three years. There, his talent developed as he wrote such works as the opera buffa *Don Procopio* (1858-59) and his only major sacred work, *Te Deum* (1858), which he submitted to the Prix Rodrigues competition, a contest for Prix de Rome winners only. Bizet failed to win the Prix, and the *Te Deum* score remained unpublished until 1971. He made two attempts to write another symphony in 1859, but destroyed the manuscripts in December of that year. Apart from this period in Rome, Bizet lived in the Paris area all his life. In Paris, he composed the opera *Les pêcheurs de perles* (The Pearl Fishers) for the Théâtre Lyrique in 1863, which was initially a failure. He followed it with *La jolie fille de Perth* (premiered also in the Théâtre Lyrique, in 1867), a symphony titled *Roma* (1868), and *Jeux d'enfants* (Children's games) for piano duet (1871). The popular *L'Arlésienne* was originally produced as incidental music for a play by Alphonse Daudet, and first performed on 1 October 1872. 1872 also saw the production of the one-act opéra comique *Djamileh*, which is often seen as a precursor to *Carmen*. *Carmen* (1875) is Bizet's best-known work and is based on a novella of the same title written in 1846 by Prosper Mérimée. Bizet composed the title role for a mezzo-soprano. *Carmen* was not initially well received but praise for it eventually came from well-known contemporaries including Debussy, Saint-Saëns and Tchaikovsky. Brahms attended over twenty performances of it, and considered it the greatest opera produced in Europe since the Franco-Prussian War. The views of these composers proved to be prophetic, as Carmen has since become one of the most popular works in the entire operatic repertoire. However, Bizet did not live to see its success.

He died from a (Yvelines), about 10 miles west of Paris. His death occurred on his sixth wedding anniversary, only a few months after the first performance of *Carmen*.

The Flower Song ("La fleur que tu m'avais jeté") comes from Act II of *Carmen*. In this scene, Carmen and José have just reunited after José's stay in prison for releasing Carmen when he was supposed to be guarding her. She has danced and played castanets for him but in the distance, he hears the call back to the barracks and he says he must go. She becomes angry with him for leaving her. José then responds by singing how the flower she threw to him kept him going throughout his stay at the prison. The text of the aria is as follows:

The flower that you tossed to me
In my prison stayed with me.
Withered and dried, this flower
Kept always its sweet odour
And during all of the hours,
Over my eyes closed my eyelids,
I became intoxicated with this odour
And in the night I saw you!
I became accustomed to cursing you,
To detesting you, to saying to myself:
Why is it necessary for destiny
To put herself there on my path?
Then I accused myself of blasphemy
And I didn't feel but in myself
I didn't feel but one desire
A sole desire, a sole hope
To see you again, oh Carmen, to see you again!
For you had only to appear
Only to toss a glance towards me
In order to take a hold of all my being
Oh my Carmen
And I was yours
Carmen, I love you!

The Flower Song is arranged for euphonium solo and band by A. A. Harding.

Lewis J. Buckley (b. 1948) was born in Columbus, Ohio, but considers himself a native of Florida, the state in which he grew up. He earned his undergraduate degree from the Eastman School of Music and his Master's degree from Connecticut College. While at Eastman, he earned the Performer's Certificate for outstanding performance on the trumpet, and he studied conducting and composition. He enlisted into the U. S. Coast Guard Band in 1969, where he served as Principal Trumpet and Trumpet Soloist for six years. Then, in 1975, he became the Coast Guard Band's fifth Director, a post he held for over 29 years, serving longer as the conductor of one band than any other conductor in the history of American military music. Under his baton, the Coast Guard Band became a noted touring organization, released some 20 recordings, and aired more taped and live concert broadcasts on National Public Radio than any other wind band, military or civilian, in the United States. For fifteen years, Buckley conducted the Hartford Symphony Orchestra in its annual Symphony on Ice/Toys for Tots program. He has also conducted the Eastern Connecticut Symphony during its summer series, and he served as Assistant Conductor of the Manchester (CT) Symphony Orchestra for the 2003-2004 season. In 2003, the MSO Board named him Artistic Director and Conductor

Orchestra Clinic, The British Association of Symphonic Bands & Wind Ensembles and many national and international brass symposia have won him international recognition. In 1989 he was awarded the British Magazines "Euphonium Player of the Year", and in 1995 was given the Lifetime Achievement Award from the Tubists Universal Brotherhood Association. He is the only living euphoniumist to be included in the book "Twentieth-Cnetury Brass Soloists" by Michael Meckna.

As an authority in the field of euphonium performance, Brian Bowman has been asked to serve as adjudicator of many national and international euphonium competitions over the past thirty years. He has been a member of competition juries for international professional music competitions in the United States, France and Japan. He was the president of the TUBAMANIA euphonium solo competition in Australia in December 1999. In 1994, an annual competition in Sapporo, Hokkaido, Japan, was named the Brian L. Bowman Euphonium Solo Competition in his honor. Brian Bowman is a member of the Symphonia Ensemble, a Tuba/Euphonium ensemble of professional players and teachers, which has performed throughout the United States and in Europe and
recorded three compact discs with that group. He is the euphonium member of the Summit Brass Ensemble, composed of the leading soloists, chamber musicians and orchestral players in the country. He is a regular artist faculty member of the Rafael Méndez Brass Institute each summer. He has been the euphonium artist faculty member at the International Tuba-Euphonium Summer Workshop at the University of Oklahoma and the International Euphonium Institute in Atlanta, Georgia.

Brian Bowman has contributed significantly to the field of euphonium instrument design and was instrumental in the development and success of the WILLSON euphonium, produced by the Willson Musical Instrument Company in Flums, Switzerland and distributed by Getzen. He has also been a frequent consultant for other musical instrument companies and has designed a special line of Brian Bowman euphonium mouthpieces distributed by DEG Music Products. Dr Bowman has contributed significantly to the body of literature available for euphonium performers today. Not only have composers written new works at Bowman's specific request, but also many compositions have resulted merely from the composer being acquainted with Bowman and having heard his performance capabilities. Of seven new euphonium works commissioned by the Tubists Universal Brotherhood Association since its inception in 1974, Bowman has premiered four. A major thrust of Bowman's career has been working to generate quality new compositions for his beloved instrument. Many of Dr Bowman's accomplishments and contributions have been documented in a doctoral dissertation, "The Life and Career Contributions of Brian L. Bowman through 1991," written by Sharon Elise Huff at the University of Illinois at Urbana-Champaign, 1994.

Dr Bowman believes that music is a most effective art form when used to communicate. To hear him or study with him is to know he is a powerful communicator and a master of that art form. Dr Bowman's current and future projects include: performing solo/clinic/teaching tours throughout the world; creating CD recordings of all levels of literature for euphonium; commissioning and inspiring composers to write for the euphonium; and working to create performance, teaching and research opportunities for future generations of euphoniumists.

Janet Scott Hoyt

Alberta-born pianist Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she had a long association with The Banff Centre for the Arts where she was Head of the Collaborative Pianist Faculty. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Ailken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Tanya Prochazka, Tsuyoshi Tsutsumi, Shauna Rolston and Zara Nelsova, as well as double bass virtuoso Edgar Meyer. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she acts as coordinator of chamber music studies and supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as an adjudicator, coach and workshop clinician.

Recently, she has become increasingly active as a recording artist. Previous recordings include a CD featuring the horn trios of Johannes Brahms and Canadian composer Elizabeth Raum, which she did with her husband David Hoyt, French horn and violinist Erika Raum; as well as "The Passionate Englishman" with cellist Tanya Prochazka. More recent releases are 'From the Library of Joseph Szigeti' with violinist Guillaume Tardif and "Inspiration" with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra as well as a CD of music for euphonium and piano with Matthew Clark.

The past few seasons have seen her perform in a wide variety of settings. Always active in the Alberta music scene, her travels take her across the country and into the North. During the summer of 2005 she toured in Europe playing concerts in Paris, London and Prague.

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Dr Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE 2009-2010

Dr Angela Schroeder, conductor

Flute
Mary Grace Johnstone
Phillipe de Montigny
Jessica McMillan
Aleah Wielinga

Oboe
Graeme Armstrong
Matt Jaffray
Alyssa Miller

Bassoon
Matt Nickel

Clarinet
Edward Davies
Ianna Ings (bass)
Carly Loewen
Christopher Mann
Ellie Neufeld
Kim Shire
Rachel Soong
Mary Zhou

Saxophone
Emily Schultz (bari)
Justin Massey (tenor)
Jayson Erickson (alto/soprano)
Megan Teha (alto)
Gavin Goodwin (alto)
Stephen Lewis (bass)

Trumpet
Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone

Horn
Michael Clark
David Moore
Zach Vogel
Joanna Wreakes

Trombone
David Galloway
Craig Goueffic
Catherine Hansen
Maureen Murray

Euphonium
Amy Beinert
Taina Lorenz

Tuba
Kathryn Jenkins
Sidney M'Sahel

String Bass
Ray Basaraba

Percussion
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner, Dan Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Music Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Alene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

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Thank you.

Nicholas Arthur
KILBURN
MEMORIAL CONCERT SERIES

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly NAK Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of Brian Bowman here tonight is made possible by the generosity of the Kilburn family.

Nicholas Arthur Kilburn Memorial Concert Series Artists

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet
2003: Nathan Berg, baritone
2004: Octagon 2005
2005: Gilbert Kalish
2006: Paul Jacobs
2007: Phillip Addis

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